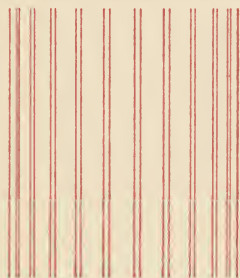


COLUMBIA LIBRARY COLUMNS



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ISSN 0010-1966

Columbia Library Columns

VOLUME XXXIV

MAY, 1985

NUMBER 3

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Published by THE FRIENDS OF THE COLUMBIA LIBRARIES,
Butler Library, Columbia University, New York, N.Y. 10027
Three issues a year, four dollars each.



Legends and Myths of the Tsimshian

KARL KROEBER

SEVERAL thousand pages of manuscript recording Tsimshian customs, legends, myths, proverbs (a reckless person is one who “wants to die with all his teeth”), stories, and linguistic practices in the Rare Book and Manuscript Library have recently attracted attention because the Metlakatla Indian community in Alaska has printed five volumes of stories from the collection in a campaign to sustain its native heritage. The materials were collected by William Beynon, fluent in both Tsimshian and English (his mother was Tsimshian, his father non-Indian), sent to Franz Boas during the 1930s, and donated by him to the Library. Until the Alaska publications, the Beynon papers appear to have been disregarded. They constitute a remarkably wide-ranging record of Tsimshian culture, gathered and annotated by a man with intelligent curiosity, good human judgment, and literary sensitivity.

The last quality particularly interests me. Thanks in good measure to the inspiration of Boas, anthropologists collected thousands of accounts from a multitude of diverse Indian groups and analyzed many of them for social, religious and cultural significance. Almost never did Boasians consider seriously the literary quality of the narratives they had recorded. Folklorists and structural anthropologists of Levi-Strauss's persuasion on principle disregard those qualities by which a story functions as a unique work of art. But in the past decade some linguists, folklorists, and anthropologists, notably Dell Hymes, Dennis Tedlock, and Barre Toelken, have begun to study traditional Native American narratives as works of art. Their work has upset preconceptions about the nature of oral literature, which in the scholarly community for two generations have been dominated by Homeric studies originated by Milman Parry. Native American

Opposite: Tsimshian totem poles in Kilwaukool, British Columbia, 1909.

materials, along with those gathered from other so-called third-world cultures, show the Hellenic-European oral tradition to be but one of many, and not *the* model for all oral literatures, which are formally as diverse as written literatures.



William Beynon.

(Courtesy of the National Museums of Canada)

The Beynon collection includes retranslations of several of the stories collected by another of Boas's informants, George Hunt. Such retranslations are rare, and a quick comparison of the collections in the Library suggests to me that Beynon had a finer

literary sensibility than either Hunt or Boas. The significance of artistic differences in versions I have elsewhere discussed at length, here I simply point out that the aesthetic sensitivity of a translator is especially important when, as is usually the case with Indian materials, the formal principles of a literature have not been systematically articulated. Just as the formulae central to Homeric art had been "lost" for three thousand years until recovered by Parry, so today we are only beginning to recover the aesthetic forms of Native American narratives—because only recently have we hypothesized their existence and begun to look for them. Hymes and Tedlock in particular have demonstrated systematic patterns of linguistic ordering (usually keyed to syntactic or lexical repetitions, rather than built on our principles of rhyme or meter) in several Indian languages. Since the Beynon manuscripts provide such an extraordinarily large body of Tsimshian materials, they may be crucial to discovery of formal literary properties in Tsimshian.

Until then, a critic is hampered in describing the qualities of such an oral literature, which are, of course, inseparable from the performance of telling, as anyone who has had the luck to hear a gifted tale-teller will understand. Tsimshian stories, moreover, tend to be lengthy, favoring slow development with careful detailing of settings and motivations. Typical is a tale of a family forced by hunger to go hunting in winter. After traveling far unsuccessfully, they happen upon a populous village where they are cordially entertained. In the tent of the village chief an old woman takes from a young mother her crying child, rocking the infant in her arms and whispering in its ear. Gradually the child ceases crying. But when the mother looks to it later she discovers it to be dead, all its blood drained from its body. She tells other members of her family, and they slip away from the village, but are pursued by the villagers. By creating snowslides the family destroys many of their numerous enemies, but finally all the members of the family have been killed except for the young

mother, followed closely by the last survivor of her pursuers, the chief of the village. By good fortune, he plunges into an icy lake and freezes. The young woman with a shell knife cuts out his heart and eyes, and by using these magically restores all members of her family to life. They then burn the body of the chief, and the ashes rising from the fire become the mosquitoes we know today.

Most science fiction writers would envy the skill with which the cordiality of the villagers is revealed to disguise deadly horror, and such a comparison may remind us that this story, like our literary stories, aims to provoke its audience's imagination. The tale is not primarily an "explanation of the origin of mosquitoes." Its point, rather, is illuminated by William Blake's famous picture *The Ghost (that is, spirit) of a Flea*, which portrays a huge man-like creature stalking forward carrying a knife and bowl for blood, its head humanoid but unmistakably insect-like. Blake portrays the tiny flea's monstrous desire for blood, and the Tsimshian story is analogously imaginative.

Even a brief story may suggest some of the rewards of looking for Indian narratives as a source of art, not "lore." In the 27th *Bulletin of the Bureau of American Ethnology* (1902, p. 72), *Tsimshian Texts*, Boas records a few sentences as if they constituted a story told him by an informant about whom we are given no information beyond an Anglicized name, "Moses."

A little before the Stone gave birth to her child, the Elderberry Bush gave birth to her children. For that reason the Indians do not live many years. Because the Elderberry Bush gave birth to her children first, man dies quickly. If the Stone had first given birth to her children, this would not be so. Thus say the Indians. That is the story of the Elderberry Bush's children. The Indians are much troubled because the Stone did not give birth to her children first, for this is the reason that men die quickly.

This version of "The Stone and the Elderberry Bush" sounds to

me like something arranged by an Indian with experience of anthropologists' expectations as well as his own tribal lore. "Moses" certainly has ordered his material so as to foreground and make comprehensible to a stranger what ethnologists usually seek from

Gao san we! getat gi'ya'wan 'a dzakt. Gwai nota
which reason do people now to die. This has
The reason that people die now is. many years

we!dot. 'Asta gi'got sam hi saidetja ha'ldzax
happens it. When years ago toomas just started world
ago this is what happened. When the world first started

ada hawetja g'isat liji 'onde ada hawetja
and not yet light any where and not yet
and there was no light nor.

liji dodu'lsa get ada ni'sja san ha'pja top
any alive people and why reason said stone
any live people on the world. So the stone and Elderberry bush

Beynon's transcription of the beginning of the Tsimshian tale,
"The Origin of Death and Sickness."

informants. He has, in fact, perceived the nature of Boas's "scientific" point of view and gives his visitor an analysis of a story (notice sentence six) rather than a story, complete with explicit and "objective" causal explanations.

Beynon's version, to the contrary, is a genuine story, told as a story not as information for an ethnographer and so free from the awkward ethnological self-consciousness of phrases such as "the Indians are much troubled." In presenting Beynon's version to emphasize this difference, as well as for the sake of brevity, I have deleted from the text a brief passage following the first sentence which describes exactly the place where the events

narrated occurred. This localizing is characteristic of Native American literatures and is directed not to spectacular but ordinary topographic features. As one comes to know the total body of a tribal literature, one finds that it gives interest and meaning to *all* parts of a geographical area. Here, however, I simply want to draw attention to how rewarding to a literary critic may be some of Beynon's narratives.

When the world began and there was no light nor any living people, the stone and the elderberry bush said, "We will see who will give birth to the first child." Every day the stone tried to bring out her child, but she could not, and the elderberry could not bring out her child, and they continually quarrelled. Finally the elderberry bush did give birth, while the stone's child, a little later, only emerged half-way and then hardened into stone again, while the elderberry's child was fully born and lived.

This was a great misfortune to the world, that the elderberry's child was born first and lived, because that is why people now are weak, for the elderberry is not everlasting, like a stone. People die like elderberry bushes. But if the stone child had been born first, people would never die, because stone is everlasting.

This is manifestly a tale dealing with the nature of life, and its most strikingly dramatic detail is the stone's unsuccessful effort to give birth climaxing the struggle of both stone and bush to bring forth offspring. It appears that the stone can only abortively enter a mode of life we humans and the elderberry share, which is, however, an existence of weakness, change, and death. Such considerations pose the question folklorists never seem to ask, what does the literal story *conceal*, what *self-reflective* process is contained within the narrative? In this story, to focus on the most obvious point, are we to agree with the narrator, that the victory of the elderberry was a misfortune? Does one not, when

the contest begins, tend to favor the elderberry, hoping she will win, because one feels more congenial to the plant than to the stone? For me, at any rate, the horror of the stone's half-birth confirms a sense of satisfaction that the elderberry succeeded. But then I am told the "Wrong" party triumphed. I am forced to ask myself, were my sympathies misapplied? In confronting that question, I realize that I prefer the weakness and certain mortality of the elderberry because the stone's "everlasting life" is not for me "real" life. What is presented as overt cause in the story, in other words, appears in a fashion that compels me to consider the pre-conceptions underlying my preferences, my "view of life." I become aware that what for me is most "real" is weakness and death.

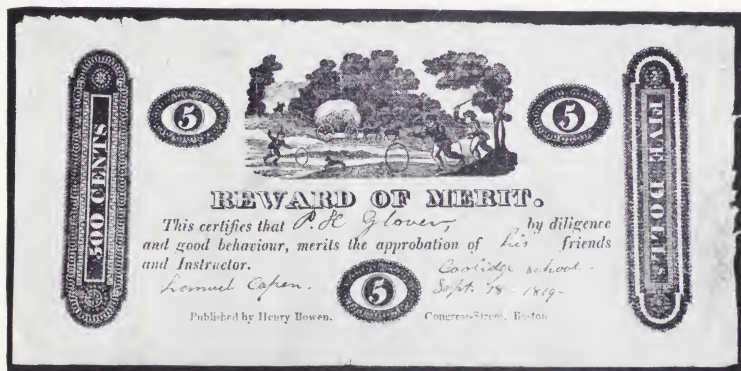
Rewards for Little Scholars

RUDOLPH ELLENBOGEN

FROM the one room schoolhouse by the side of a country lane to the largest city school, schoolmasters and mistresses in the nineteenth century handed out rewards of merit in great numbers to deserving students for everything from doing their mathematical sums to sweeping the floors. Their widespread popularity is made apparent by the more than 3,300 rewards of merit presented by Frances Henne to the Rare Book and Manuscript Library. These small slips and cards imprinted "Reward of Merit" were embellished with hand colored woodcuts, steel engravings, and chromolithographs depicting flowers, fruits, birds, children, adults, families, and scenes; some also bore proverbs, scriptural quotations, or mottoes. Rewards of merit were a nineteenth century phenomenon. What was the cause of their great popularity? And why did the practice of giving these colorful and obviously cherished little tokens become extinct? Some light can be shed on these questions by a backward glance to the monitorial schools and to the important principle of emulation.

The monitorial system of teaching was developed by Andrew Bell, an Anglican clergyman, in the last decade of the eighteenth century in an orphanage in Madras, India. The system was further developed and popularized by Joseph Lancaster, a Quaker schoolmaster whose work won the support of George III, James Mill, Jeremy Bentham, De Witt Clinton, and Thomas Jefferson, among others. The system spread rapidly to America beginning in 1806 when the first Lancasterian school was opened by the New York Free School Society. The most striking characteristic of the system, also known as The System of Mutual Instruction, was the use of students as monitors to teach and regulate the activities of the other students. In the Edinburgh Sessional School, for instance,

between two hundred and six hundred students were presided over by one master. In Bell's school in Madras, there were two hundred students taught by "teachers" ranging in age from seven to fourteen years. In these schools, there were monitors of classes



Some rewards of merit, as this one printed in Boston in 1819, had "monetary" value and could be traded for toys.

and assistant monitors, reading monitors, monitors of order, dictators, lesson fixers, street, door, yard, ventilation, fuel and fire monitors, attendance monitors, sweepers, pointing stick fixers, etc. An army of monitors conducted a well designed machine. The industrial revolution was brought to the classroom. Every action had to be efficient, and there was furniture and teaching equipment to enhance the process.

Furthermore, the Madras and Lancasterian systems recognized that not only was there a need to keep the students busy at all times, but there was a need to stimulate them as well. To keep the well regulated machine running at high speed, the pupils needed to be motivated. In the chapter "On Emulation, Places and Prizes" in his *Account of the Edinburgh Sessional School* (1833) John Wood wrote, "For ourselves we very much incline to the opinion that 'a cook might as well resolve to make bread without fermentation, as a pedagogue to carry on school without emulation: it must be a sad doughy lump without this vivifying principle.' "

Emulation was the desire to equal or excel one's companions. To fan the flames of emulation, a system of "places" was used and rewards and prizes were constantly given.

The system of places was an old one. Quintillian, in his *Institutio*



Depiction of local scenes on rewards of merit is unusual.

Oratoria, written between A.D. 92 and 95, described the practice in which students of declamation were assigned their "order in speaking in conformity to the abilities of each. . . ." Quintillian reported that the places were determined monthly and that "this method furnished stronger incitements to the study of eloquence" than any other method. In the monitorial schools of the nineteenth century, each child was lined up in the draught, a group of ten to twelve students based upon the pupils' ability in the subject, in his "place." On his chest the number of his place was suspended from a button. As the children answered questions, or failed to answer them, his place was moved, up or down. There was not only competition for first place, but for all the other places. The child who was "number one" wore a leather ticket lettered "Merit" or "Merit in Reading" or "Merit in Spelling," etc., as well as a picture. Lancaster in his book *Improvements in Education*,

first published in 1803, explains that the picture entitled “the bearer to receive another picture in exchange for it,” but that wearing the number one ticket was a great honor and was in itself a reward.

It was not only in the Lancasterian schools that a system of places was used. Mark Twain in his *Autobiography* recalls:

When I was a schoolboy, sixty years ago, we had two prizes in our school. One was for good spelling, the other for amiability. These things were thin, smooth, silver disks, about the size of a dollar. Upon the one was engraved in flowing Italian script the words ‘Good Spelling,’ on the other was engraved the word ‘Amiability.’ The holders of these prizes hung them about the neck with string—and those holders were the envy of the whole school. There wasn’t a pupil that wouldn’t have given a leg for the privilege of wearing one of them a week, but no pupil ever got a chance except John RoBards and me. John RoBards was eternally and indestructibly amiable. . . . He always wore the amiability medal. I always wore the other medal. The word ‘always’ is a trifle too strong. We lost the medals several times. It was because they became so monotonous. We needed a change—therefore several times we traded medals. It was a satisfaction to John RoBards to *seem* to be a good speller—which he wasn’t. And it was a satisfaction to me to seem to be amiable, for a change.

The use of pictures and rewards of merit was not new with Bell and Lancaster. Rewards of merit existed before the monitorial system became popular, one dated 1774 and signed by the American patriot and schoolmaster Nathan Hale was auctioned by Charles Hamilton Galleries on August 11, 1983; however, the Lancasterian system must surely have been a stimulus in the spread of their use. Lancaster was enthusiastic about giving pictures as rewards. He believed that pictures could be “a fund of entertainment and instruction”; they never wore out, and they were “cheap.”

In the New York City schools, rewards of between two and eight tickets were given daily to the monitors; even the sweeper

was given three tickets. Promotion was accompanied by a reward of twelve tickets, and promotion to the ninth class was rewarded with fifty tickets. At 10:15, following the reading lesson, the Monitor-General of Reading distributed merit tickets to each one



Students were not always as well behaved as depicted in this mid-nineteenth century hand-colored reward.

wearing a badge designating him first in the class. At 10:30 the Monitor-General of Arithmetic distributed his reward tickets: various accomplishments in arithmetic were rewarded with between twelve and twenty-four tickets. At 11:45 the Monitor-General of Order gave orders for closing for the lunch recess and distributed tickets to those who behaved well; those who behaved poorly were detained during recess, or, in some schools, had to pay a fine by relinquishing their merit tickets.

According to an "Appendix" devoted to "The system of rewards and punishments, adopted by The Trustees of the New-York Free School Society" which was published with the *By-Laws of The Free School Society . . . 1818* (1819), we learn from

a detailed list that "each Teacher shall have discretionary power to distribute one thousand tickets monthly, to such boys as from his own observations, or the reports of the Monitor General, may be deemed deserving of special reward." In addition the "Ap-



Die-cut rewards were popular in the last quarter of the nineteenth century.

pendix" also gives a comprehensive list of fines, including, "Talking, playing, inattention, out of seats, &c. 4 tickets; Being disobedient or saucy to a Monitor, 4 tickets; . . . Moving after the bell rings for silence, 2 tickets; Stopping to play, or making a noise in the street on going home from school, 4 tickets; . . . Calling ill names, 20 tickets; fighting 50 tickets. . . ." Each ticket was declared by the Trustees to be worth one eighth of a cent and the students were to exchange their tickets for prizes of equal value such as books, and "occasionally of play-things, such as tops, marbles, &c."

In both the Lancasterian and non-monitorial schools, the merit system was used to encourage emulation. Once again, we can turn to Mark Twain, this time in *Tom Sawyer*, for a description of one such system and its failure:

At the door [of the church] Tom dropped back a step and accosted a Sunday-dressed comrade:

‘Say, Billy, got a yaller ticket?’

‘Yes.’

‘What’ll you take for her?’

‘What’ll you give?’

‘Piece of lickrish and a fish-hook.’

‘Less see ’em.’

Tom exhibited. They were satisfactory, and the property changed hands. Then Tom traded a couple of white alleys for three red tickets, and some small trifle or other for a couple of blue ones. He waylaid other boys as they came, and went on buying tickets of various colors ten or fifteen minutes longer. He entered the church, now, with a swarm of clean and noisy boys and girls. . . . Tom’s whole class were of a pattern—restless, noisy and troublesome. When they came to recite their lessons, not one of them knew his verses perfectly, but had to be prompted all along. However, they worried through, and each got his reward—in small blue tickets, each with a passage of Scripture on it; each blue ticket was pay for two verses of the recitation. Ten blue tickets equaled a red one, and could be exchanged for it; ten red tickets equaled a yellow one; for ten yellow tickets the Superintendent gave a very plainly bound Bible (worth forty cents in those easy times,) to the pupil. How many of my readers would have the industry and the application to memorize two thousand verse, even for a Doré Bible? And yet Mary had acquired two Bibles in this way—it was the patient work of two years. . . . Only the older pupils managed to keep their tickets and stick to their tedious work long enough to get a Bible, and so the delivery of one of these prizes was a rare and noteworthy circumstance; the successful pupil was so great and conspicuous for that day that on the spot every scholar’s breast was fired

with a fresh ambition that often lasted a couple of weeks. It is possible that Tom's mental stomach had never really hungered for one of those prizes, but unquestionably his entire being had for many a day longed for the glory and the eclat that came with it.



Chromolithograph, with yellow flowers and orange-spotted butterflies, bears the manuscript note on the verso, "Given for 10 whole merits."

Tom's desire for glory was to impress Becky Thatcher. The scene ends in disaster when Judge Thatcher asks Tom to name the first two disciples of Christ, and Tom replies, "David and Goliath."

For more than a century, printers continued to produce rewards of merit and other tickets to stimulate emulation, and the Henne Collection enables the social, educational and printing historian to study the changes in taste, iconography and printing technology over the course of the period. But what happened to the reward of merit? Why were we not given them by our teachers?

First of all, the monitorial system did not survive. The schools in New York City run by the Lancasterian Public School Society were taken over by the Board of Education in 1853. In this brief

description of the monitorial system, one cannot deal with all the causes of its failure, but it should be obvious that young children are not able to teach what they barely understand. Our story, however, is about rewards of merit which always seemed to have a wide circulation outside of the monitorial schools. One must, therefore, look for other reasons besides the decline of the monitorial schools to explain the disappearance of these colorful and inexpensive prizes. Reasons can be found in the attacks on emulation which were widespread during the nineteenth century.

The encouragement of emulation had been criticized by educators even before the heyday of the monitorial system, and the criticism became stronger throughout the century. Emulation was attacked on every conceivable ground—biblical, theological, psychological, and educational. And it seems to have collapsed under the attack of both the conservatives and the educational reformers. Giving these rewards seems to have gradually faded as the methods of Pestalozzi and other modern educators came to the fore.

We no longer see rewards of merit as they were in the nineteenth century; nor has it come to pass, as David Page, critic of the use of emulation, Principal of the State Normal School in Albany, and author of *Theory and Practice of Teaching; or, Motives and Methods of Good School-Keeping* (1847), expressed it, that “the approving conscience of the child, and the commendatory smile of the teacher, shall be the richest of all rewards.” The desire of a teacher to present young students with a token reward, however, continues in other forms today. Rubber stamp pictures with smiling faces, gold, silver and colorful stars and stickers (some scented) of all sizes and merit continue to be brought home with the school work of the little scholars of today.

Magic Lantern Lectures on Sir Walter Scott

COLEMAN O. PARSONS

IN 1967 *Columbia Library Columns* brought out my piece on "Scott's Sixpenny Public," illustrated by chapbooks of Waverley novels in the Rare Book and Manuscript Library. These narratives, shrunk to twenty-four or more pages, extended Scott's readership to poor, at times, semiliterate persons who were more taken with plot than with setting, character, or history. Belatedly, it has occurred to me that, besides those who read Waverleys in their entirety at prices matching at least a hundred dollars each today, others who were content with inexpensive dramatic versions of Scott's tales, and still others who thumbed any one of over sixty ill-printed pamphlets, there was a tangential audience which attended magic lantern shows about Sir Walter, his habitats, and his works.

For a decade the Edinburgh optician Patrick Murray was an elected Town Councillor. Then, about 1955, as chairman of the Corporation's committee on libraries and collections, he founded the Museum of Childhood on High Street opposite John Knox's House chiefly out of his own hoard of books and toys. This grew in reach and complexity until it attracted 140,000 visitors a year. Serving as its first curator until retirement in 1974, Pat Murray turned to broadcasting and lecturing, research and translation, the life of a local clubman. Of course, he continued accumulating in his top-story flat, which became so weighted down with tomes of military history, brightly painted soldiers, and curiosities of all sorts, that it was hard to find safe lodgement for a genial glass. No wonder the landlord dreaded that the creaking floor would give way, enlarging the eccentric occupant's quarters without

notice given. But the beams held better than the dedicated collector, who died in September 1981 in a hospital bed.

Recognizing a fellow magpie, Pat gave me a duplicate copy of a typescript on Scott by "an itinerant magic-lantern lecturer who



Ashetiel House on the Tweed, Scott's residence before he moved to Abbotsford in 1812.

worked the Border country and the west, about the beginning of the century. I bought his lantern and stock of slides recently . . . The lantern [was] surprisingly small. . . . Although we have a huge collection of such slides, texts are extraordinarily difficult to acquire: indeed, I doubt if we have more than a dozen" (letter of April 14, 1965). Both the slides and that magical lantern have long since dissolved, though diligently sought among the Murray effects. What survives is the lecture alone.

Let us start out with the magic lanterns, which ranged from shilling toys to elegant triunials or triple-deckers selling for a



Scott Monument in Selkirk.

hundred guineas. So prosperous did the business become that manufacturers competed by the scores and merchants by the hundreds. Manuals abounded. Slides were beyond counting, one dealer advertising a stock of 10,000. The slides were 3 1/4 inches



The Armoury in Abbotsford, Scott's Gothic-style baronial mansion.

square and sold anywhere from sixpence to a shilling sixpence plain, twice as much colored. Slide painting was costly, dwindling into a lost art as photography captured the market. For many sets, printed lectures were readied at sixpence each.

The northern choice was large. Sets of bought or rented "Scotland from Abbotsford to Wick" could be put together from 177 slides. Also available were "Landscape Illustrations of 'Lady of the Lake' and 'Lord of the Isles'" (50 slides), "Through the Trossachs with Sir Walter Scott" (24), illustrations of *Kenil-*

worth (9), and "Sir Walter Scott" (29). There were other sets and independent work as well.

According to Andrew Pringle in 1891, an audience should be held from forty to ninety minutes with a five minute intermission. If he were conscientious, a showman would arrange his platform the afternoon of the event, "desk, chair, light, signal, water-bottle, and glass." The skilled lecturer spoke in a clear, raised voice and had an adaptable, friendly manner. He might resort to humor, even introduce "a little music." Lecturers from the Royal Polytechnical Institution, T. C. Hepworth informs us, "travelled the country round" giving "entertainments" from schoolhouses to the Crystal Palace. Whenever the speaker did not stand beside the magic lantern himself, he would have an operator on the job perhaps fifty feet away. That task was not without peril as lime-light came from the decomposition of potassic chlorate, manganese, and salt, acrid to the lungs, even explosive.

Earliest among performers were Roger Bacon and Athanasius Kircher, dreaded as necromancers. The projector was long a Gothic device in phantasmagoria shows to induce pleasurable fright. It succeeded all too well with the girl Harriet Martineau, who shrieked aloud and had to be soothed. The year of Scott's death, Sir David Brewster described M. Philipstad's act with animated ghosts and skeletons looming up and expanding amid thunder and lightning in a cave as if to engulf the spectators.

These stunts were well-known. Not so the attempted shift from entertainment to biblical instruction by the Scottish missionary explorer David Livingstone, who used the lantern in South Africa. The patriarch Abraham was made to appear "as large as life" with "uplifted knife . . . in the act of striking the lad." At this, the dark ladies of the court screamed and fled.

So triumphantly did instruction at last supplant amusement that Marie Mason exclaimed in 1894, "Why should not each book be supplied with pictures by the lantern?" And in 1896-97 *The Optical Magic Lantern Journal* promised "Animated Photographs on

the Screen (Patent Applied For.)” This would have enlisted four to six lanterns, each with its attendant. But the spectacular Siege of Delhi, thus mounted, had to yield to cinematography, to the vogue of motion pictures.

The modest Border talk given me by Pat Murray, however, required only one itinerant lantern. The typescript itself fills twenty-three foolscap sheets measuring 8 1/4 by 13 1/2 inches. Some twenty-six slides can be identified by specific allusions in the text. If the performer followed the advice of conventional manuals, not more than two minutes per slide, the ideal evening limit of an hour and a half was observed with plenty of time to spare. Thus he enters into a camaraderie with his audience, commenting on Scott’s early home of Ashiestiel, “I may tell you that the picture now on the screen was taken inside the drawing room with the lens looking out of the window.” He prompts himself in the typescript: “(Read lines on screen.)” of a school exercise in facsimile.

Only once does he lose track of time, as when he dwells on “a good story” of William Edmonstoune Aytoun’s shy wooing of Christopher North’s daughter. Certainly more worthy of attention were the Border map serving as an introduction and the meeting of sixteen year old Walter and Robert Burns, to which thirty-three lines were devoted. Because the lecturer reveled in the eloquence of poetry, he spent twice as much time on Scott’s verse as on his prose.

He was probably anticipated by George Glen Napier, who published *The Homes and Haunts of Sir Walter Scott* in 1897, gave a lecture to the Sir Walter Scott Club on December 5, and issued a handsome leaflet on “Sir Walter’s Land Illustrated by Lime Light.” Learning of my interest, Dr. James C. Corson, Honorary Librarian of Abbotsford, sent me a photocopy, which gives the topics covered from 1771 to 1832 and enlivens them with five songs, “Magregor’s Gathering” and others. No influence on the lantern lectures discussed here is evident.

I might linger over this early lantern talk if that great and gener-

ous repository, the National Library of Scotland, had not turned up three lectures on "The Homes & Haunts of Sir Walter Scott." All three measure 8 by 10 inches in typescript, and the first is heavily corrected in its sixty-two pages, accompanying ninety-three slides. But even many omissions would hardly keep the show within the compass of a single evening. The emphasis is on places having a biographical interest, with Abbotsford featured, Yarrow Water and lochs, and ruins—over fifteen slides of Melrose Abbey, and Dryburgh Abbey, for Sir Walter's entombment.

The continuation, or Part II, in some eighty slides, changes the opening from Scott and Abbotsford (sixteen slides) to Edinburgh (thirty-eight views) before moving on to Jedburgh and Mary Queen of Scots, castles galore, glimpses of towns, lochs and the river Tweed, the interest shifting from biography to background.

The third or Combined Lecture opts for a less scenic, less drawn out presentation. The earlier treatments are culled rather than revised, and the seventy-five slides are drawn variously from the two talks: Scott's boyhood, Selkirk, Abbotsford, Melrose Abbey and surroundings from the first, Edinburgh extensively from the second. Included are country excursions, visits to castles and dwellings, St. Giles Cathedral and John Knox's House, Jedburgh, Flodden Field, tourist spots, and illustrations of the Waverly novels.

The presence of the speaker is felt throughout. Of Scott's riding to the Circuit Court of Jedburgh he sensibly warns himself in the typescript margin, "Omit unless I give Jedburgh." He regrets that "our Picture was taken on a wet day" and notes elsewhere, "Omit Slide broken cannot be replaced." His sense of being a part of the adventure comes out artlessly: "The road I travelled is seen in the picture." In the second lecture he says of Neidpath Castle at Peebles, "I went all over it." His Border focus being on Melrose, he prepared himself thoroughly: "It was in this place I stayed three weeks whilst I explored the Scott Country."

Feeling at home with his audience, he says at one point, "Let us take a short walk round the district," and of Yarrow, "Let us journey along its banks."

At other times the performer decides not to intrude himself, as when he deletes the last three works of "Sir Walter Scott's walking stick, *which I handled*." Speaking of Bowden Kirk, where the coffins of the great were crumbling and all scattered about, he discards this passage, "They were restoring it, when I was there."

He takes the auditors into his confidence when the need to compress two lectures into one distresses him, "... my time is limited and I must confine myself to only a few more spots," he says a quarter of the way through: "I must leave Edinburgh for some other of Sir Walter's Haunts." At the end he bids farewell. "My time has gone and with lingering regret I must leave the haunts of 'this truly great man.'" His parting advice is that John Gibson Lockhart's *Life* of his father-in law, in one volume, may be bought in Everymans' Library for a shilling (1906 and after).

The composer of these magic lantern talks, identified only as Wilson, has recreated Scott as a genius who encased himself in history. A small turret room at Abbotsford was panelled with oak from Queen Mary's bed at Jedburgh. There were her purse as well, mementos of Prince Charlie, Montrose and Claverhouse, Rob Roy and Robert Burns. Scott's imagination reached across the Border to Wellington and Nelson, Napoleon's writing case, "& many others." The description of Abbotsford features the poet and novelist as a creator in the plantation of a forested estate surrounding a baronial pile.

When Sir Walter died, a bronze cast of his head with "a very tired expression" was put on a table in the turret room. The noble bust by Francis Chantrey, Raeburn's portrait, and a miniature of Wattie age six, however, restored him to life, as did the thousands of books in his beloved library, the armoury evocative of Scotland's past, and the overwhelming fantasy of Abbotsford. Al-

though time urges the lecturer on from Abbotsford, “the Mecca of the borderland,” to Melrose, “the capital of the Scott country,” his excitement and depth of feeling hold him back while he raises the spirit of Scott by the magic lantern.



Smailholme Tower near the farm where Scott spent his childhood holidays.

The lecturer reveals the earliest possible date of his talk by referring to “Smailholme, which I was in 1908,” emended in ink to “when I saw it.” All this calls for a scrapping of the bookseller, R. & J. Balding’s identification of the speaker as George Washington Wilson, photographer to Queen Victoria in Scotland until his death in 1893 at the age of seventy. The combined lecture reports that Scott died “on the 17th September 1832—just a hundred years ago.” My conjecture is that the two presentations were laid aside some time after 1908, only to be revived and combined years later in response to the multi-level tributes of the centenary. This lantern talk could well have been the last delivered on the “Northern Magician” Sir Walter Scott.



Ch. Rothkopf

*for Marguerite Cohn
from T.S. Eliot
3-1-1926*

Photograph of T. S. and Valerie Eliot inscribed to Marguerite Cohn.
(Carol Rothkopf gift)

The House of Books Collection

A Bequest and a Gift

KENNETH A. LOHF

“LOUIS HENRY COHN and I had thought that the autumn of 1930 would find us living in France. Instead, the events of October 1929 dictated that in September 1930 we would be starting House of Books, Ltd. in New York City.” With these brief, spare remarks, Marguerite A. Cohn began her preface to the firm’s fiftieth anniversary catalogue, a characteristically modest statement of the founding of a business that would become during a half century a highly personal and seemingly indispensable force in the New York book trade.

When she died in August 1984, as the result of an accident on a London street (she was in England on her annual book-buying trip), Margie, as she was called by her many friends among colleagues and collectors on both sides of the Atlantic, left by bequest to the Rare Book and Manuscript Library the book stock and files that remained in the shop’s premises on East 56th Street. The four thousand books and pamphlets and the two thousand pieces of ephemera and manuscript material that comprise this far-reaching bequest reflect the American and British fiction and poetry of the twentieth century, favored by collectors of contemporary literature, that were the specialties of House of Books, which Margie managed on her own with distinction and individuality after her husband’s death in 1953.

Nearly all of the significant writers of the period, and especially those of the post World War II generation, were represented on her shelves. These consisted not only of such major writers as T. S. Eliot, Robert Frost, and William Faulkner, but also those whose books are eagerly awaited by readers as they are

published, Walker Percy, Joyce Carol Oates, and James Merrill, to single out a few from among the scores of names. Because of her interest in the theater, we were not surprised to find several shelves of first editions of plays by Samuel Beckett, Harold Pinter, Tom Stoppard, and Tennessee Williams, as well.

In the autumn following Margie's death, her neice, Mrs. Carol Z. Rothkopf (A.M., 1952), made substantial additions to the bequest. She presented the collection of inscribed photographs that had lined the walls of House of Books—those awesome and impressive portraits of Tom and Valerie Eliot, Frost, John Galsworthy, and W. Somerset Maugham, among many others, friends about whom Margie often reminisced to visitors in the shop. Also donated were the lengthy files of Margie's correspondence with Eliot, Frost, and Marianne Moore, which document her long and warm associations with these poets.

Of special importance is Mrs. Rothkopf's gift of the files relating to the Crown Octavo Series of books published by the Cohns in limited editions under the House of Books imprint between 1932 and 1969. These small, thin, handsomely printed volumes of texts by Ernest Hemingway, Thomas Wolfe, Eudora Welty, Eliot, Frost, Tennessee Williams, and others, illustrate that the Cohns not only sold good books but produced them as well. In addition to copy number one, signed, of each publication, many of which are inscribed as well, the files include manuscripts and corrected typescripts, galley and page proofs, and letters and cards relating to editorial matters.

Margie concludes her prefatory remarks in the fiftieth anniversary catalogue by expressing her gratitude that "so many customers have become friends and that this . . . catalogue seems a natural consequence of those friendships." In her generous bequest Margie has extended that friendship to the Library and to those whose studies of the writers and poets of the twentieth century will benefit from the books that formed the House of Books.

Our Growing Collections

KENNETH A. LOHF

Alexander gift. A group of approximately five hundred letters and manuscripts of the late Professor Ivan Morris has been presented for addition to the Morris Papers by Mrs. Annalita Alexander. There are lengthy series of letters from his parents and other relatives and friends, holograph manuscripts of theater and film reviews, and diaries and journals kept during the 1940s.

Benkovitz gift. Professor Miriam Benkovitz has presented a second installment of the papers of the English poet Charles Wrey Gardiner. Included are: manuscripts for three unpublished autobiographical books, "Coffee for Laura," "The Octopus of Love," and "Printer's Pie"; manuscript drafts and typescripts of thirty-five poems; a file of twenty-five letters written to fellow writer Derek Stanford; a notebook enumerating titles in his library; photographs of family and friends; miscellaneous prose manuscripts; and seven first editions of Wrey Gardiner's books, several of which are inscribed.

Burne Jones gift. Mr. Dan Burne Jones has presented an extensive collection of the printed work, dating from 1927 to 1978, of the American illustrator Lynd Ward (B.S., 1926, T.C.), comprising first and significant early editions, reprints, and variant bindings and issues. There are 105 books written or illustrated by Ward, of which six are inscribed and eight signed by him, and fifteen books with dust jackets illustrated by Ward. In the collection are copies of *An American Pilgrimage*, 1927, by Grace Scribner, the first book illustrated by Ward, and the very rare children's book illustrated by him, *Stop Tim!*, 1930. Mr. Burne Jones has also donated a fine color photograph of Rockwell Kent taken on his seventy-eighth birthday, and copies of *The Rockwell Kent*

Centennial, 1983, and two volumes of *The Rockwell Kent Miscellany*, 1984, all of which were issued in limited editions.

Dames gift. Mr. Ralph J. Dames has presented an early seventeenth century edition of Thomas à Kempis's *Opera omnia*, published



Woodcut by Lynd Ward, his first illustration in book form, which appeared in Grace Scribner's *An American Pilgrimage*.
(Burne Jones gift)

in Antwerp in 1607. The volume has a full page engraved portrait, and is bound in contemporary stamped calf with a large center ornament, dated 1608.

Fall gift. Mr. James E. Fall has donated a group of twelve letters written by the actress Lotte Lenya to Mrs. Ann Fall from 1965

to 1970. Among the subjects discussed by the actress are her theater engagements, the musical "Cabaret," her husband Kurt Weill, and numerous personal matters. There is also an inscribed photograph of Lenya, ca. 1965.

Golann gift. Ms. Cecil P. Golann (A.B., 1941, B.; A.M., 1942; Ph.D., 1952) has donated the following: Lodovico Ariosto, *Orlando Furioso*, Milan, 1899, illustrated by Gustave Doré; John Bunyan, *The Pilgrim's Progress*, London, 1898, a limited edition illustrated by the brothers Rhead, George, Frederick, and Louis; and an edition of the works of Horace, published in Venice in 1561 by Aldus Manutius.

Gotham Book Mart gift. The Gotham Book Mart, through its director Mr. Andreas Brown, has donated an oil portrait of Allen Ginsberg painted by Gregory Corso at Salem, Massachusetts, in 1973. The portrait, signed and dated in the lower left and inscribed in ink on the verso, depicts the poet with up-raised hands and eyes.

Haeberle gift. Mrs. Florence Haeberle has donated, for addition to the Frances Henne Collection, a toy box, ca. 1840, presented as a reward of merit. Attached to the cover is the reward of merit, and to the inside of the box, numerous contemporary steel engravings.

Jaffin gift. Mr. George M. Jaffin (A.B., 1924; LL.B., 1926) has presented seventy-three volumes from his library, including books containing illustrations by Arthur Rackham, illustrated books of the twentieth century, and exemplars of fine printing. Outstanding among the titles in the gift is Marc Chagall's *Poèmes*, Geneva, 1968, illustrated with the artist's impressive wood engravings; the copy in sheets, one of two hundred on Grand Vélin de Rives, is in the original wrappers and is laid in the publisher's cloth box.

Lamont gift. Dr. Corliss Lamont (Ph.D., 1932) has presented eleven books from his library written by Rockwell Kent, George Santayana, and John Masefield. The poet laureate is represented

by six autographed or inscribed volumes, including *The Ledbury Scene As I Have Used It In My Verse*, 1951, inscribed to Dr. Lamont's mother Forence, and *Old Raiger and Other Verse*, 1964, inscribed to Dr. Lamont and his wife Helen. There is also the copy



Chagall's illustration for his poem, "Combien d'années" in his *Poèmes*, 1968. (Jaffin gift)

of *A Little Tour in Ireland*, by an Oxonian (i.e., S. R. Hole), 1859, with illustrations by John Leech, inscribed by Masefield to Dr. Lamont on the occasion of the latter's first trip to Ireland in 1961.

Margolies gift. A collection of papers of the late Joseph A. Margolis, manager of Brentano's in New York City from 1912 to 1951, has been presented by his widow. Among the more than three

hundred items in the collection are letters from the literary and political figures Heywood Broun, James Branch Cabell, Arthur Conan Doyle, Theodore Dreiser, Waldo Frank, Robert Henri, Archibald MacLeish, Theodore Roosevelt, William Howard Taft, Prince Pierre Troubetskoy, and Mark Van Doren.

Meyer gift. Mr. Gerard Previn Meyer (A.B., 1930; A.M., 1931) has donated the corrected typescripts of his books, *Pioneers of the Press*, 1962, and *Renewals*, 1982.

Palmer gift. Mr. Paul R. Palmer (M.S., 1950; A.M., 1955) has donated a group of more than three hundred volumes, primarily in the fields of contemporary literature, history, popular culture, film, theater, and New York City history, including first editions of books by George Arliss, Eudora Welty, Joan Didion, Norman Mailer, Gertrude Lawrence and Victoria Sackville-West.

Parsons gift. A group of 172 volumes in the fields of literature and history has been added by Professor Coleman O. Parsons (A.B., 1928) to the Scottish Collection which he has established. Among the noteworthy items in the gift are: the first Dublin edition of Allan Ramsay's *Poems*, 1733; George Crawford's *A General Description of the Shire of Renfrew*, Paisley, 1818; John Stuart's *Lays of the Deer Forest*, Edinburgh, 1848; and the 1822 broadside recounting the death of James Boswell's son, *Unfortunate Duel: a true and particular account of a most unfortunate duel which took place . . . the 26th March 1822, at Auchtertoul, in Fife . . . when Sir Alex. Boswell of Auchinleck was desperately wounded, and is dead.*

Plimpton gift. Mrs. Francis T. P. Plimpton has presented a further group of approximately one hundred letters and documents written to and collected by her father-in-law George Arthur Plimpton (Litt. D., 1929). Among those written to him are letters from John William Burgess, Nicholas Murray Butler, Andrew Carnegie,

Theodore Low De Vinne, Daniel Chester French, Edward Everett Hale, Gilbert Murray, John D. Rockefeller, Jr., Theodore Roosevelt, Booker T. Washington, and Woodrow Wilson. Items in the gift collected by Mr. Plimpton include important letters written by Horace Mann, Jedediah Morse, and Noah Webster pertaining to the publication of various textbooks, as well as an 1815 promissory note to Sir Walter Scott from John Ballantyne & Company, endorsed by Scott.

Rand gift. A collection of twenty-nine etchings and engravings has been presented by Mr. Steven R. Rand (LL.B. 1966). Included among the group, dating from the sixteenth to the eighteenth centuries, are fine examples of the work of the engravers Agostino Carracci, Cornelis Cort, Gerard Edelinck, and Charles Howard Hodges. There are also twelve etchings, primarily of views of Rome, by Giovanni Battista Piranesi from various publications of the 1760s. Completing the gift are fine examples of the work of Paulus Pontius, Jonas Suyderhoef, and George Vertue.

Rank Association gift. The Otto Rank Association, through the good offices of Dr. Anita J. Faatz, has presented its official files of correspondence, manuscripts, minutes and financial records, covering the period from its founding in 1965 to its dissolution in 1983. The Association was founded by J. Jessie Taft and Virginia P. Robinson to foster and develop interest in the writings and work of Otto Rank and to promote further exploration of his concepts and their meaning for art, literature, psychology, psychotherapy, and the history of culture. The writer Anais Nin was a frequent lecturer at meetings of the Association, and the collection contains 117 letters from her in which she discusses her lecture tours and the publication of her diaries. Among the other correspondents are Anna Freud, Ernst L. Freud, Ernest Jones, Karl Menninger, and Henry Miller.

Ray gift. Mr. Gordon N. Ray (LL.D., 1969) has donated, in a recent gift, twenty-four first editions of English and French litera-

ture, primarily of the nineteenth century, including: Matthew Arnold, *The Strayed Reveller and Other Poems*, 1849, in the original cloth; Charles Lamb, *Works*, 1818, two volumes, bound in hard-grained morocco by Leighton; Alfred, Lord Tennyson, *Poems*, 1842, original boards, uncut and Stendahl, *The Life of Haydn* [and] *The Life of Mozart*, London, 1817, first edition in English of Stendahl's first book.

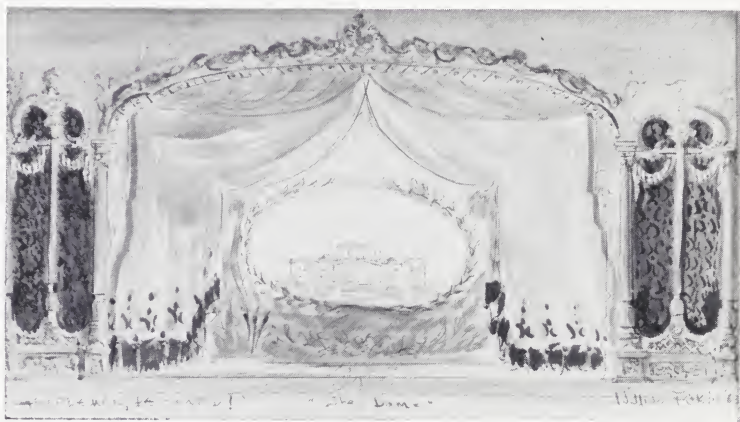
Schang gift. A group of sixteen visiting cards, all signed or with notes, has been presented by Mr. Frederick C. Schang (B.Litt., 1915) for addition to the collection that he has established. Among the cards of well-known singers, actors and public figures, there are notable examples, many with long notes, of the cards of Mrs. Ulysses S. Grant, Mrs. Charles Dickens, La Comtesse Mathieu de Noailles, Heinrich Schliemann, Ferdinand de Lesseps, Norman Mailer, and Charles Kemble.

Stokes gift. Mrs. Rose Pastor Stokes has donated an additional group of papers of her late husband, James G. Phelps Stokes (M. D., 1896), comprising approximately six thousand pieces of correspondence, manuscripts, photographs, and printed materials. There are files containing papers relating to Dr. Stokes's political, social and religious interests and activities, including those pertaining to the Department of State, Socialist Democratic League, American Alliance for Labor and Democracy, Russian Information War Office in the U.S.A., and Eastern religions. Among the correspondents are Theodore Dreiser, Zona Gale, Helen Keller, Edwin Markham, Frances Perkins, Jacob Riis, Eleanor Roosevelt, and Laurette Taylor.

Strange gift. In memory of the late Marguerite A. Cohn, Mr. Arthur Strange (A.M., 1959) has presented a review copy of the first edition of May Swenson's *New & Selected Things Taking Place*, Boston, 1978, autographed by the poet on the title page. Mr. Strange has also donated a proof copy of Nathalie Sarraute's

"fool's say", 1977, translated by Maria Jolas, in memory of Professor Justin O'Brien.

Tarjan gift. Mrs. Susanna Moross Tarjan has presented the papers of her late farther, Jerome Moross, composer of film scores, con-



William Pitkin's watercolor stage design, depicting Washington in 1861, for Jerome Moross's *Gentlemen, Be Seated!* (Tarjan gift)

cert works, and music for the ballet and theater. There are musical scores, scripts, stage designs, publicity material, photographs, and programs for nearly one hundred of the composer's works, dating from the early 1930s to the early 1980s, including: the musical play, *The Golden Apple*, 1954, and the musical entertainment, *Gentlemen, Be Seated!*, 1963; the ballets, *Frankie and Johnny*, 1938, and *Ballet Ballads*, 1945; the film scores for *The Big Country*, 1958, and *The Cardinal*, 1963; and orchestral works such as his Symphony No. 1, 1943. The correspondence files contain letters from Aaron Copland, Agnes De Mille, Henry Mancini, Mary Martin, Henry Miller, Ned Rorem, Virgil Thomson, Gore Vidal, and Thornton Wilder.

Activities of the Friends

Winter Reception. Nearly two hundred Friends of the Library and their guests attended the reception in the Rare Book and Manuscript Library to open the exhibition, "A Publisher Collects: The Library of Bennett Cerf." On view were inscribed first editions, press books, and autograph letters and manuscripts collected by Bennett Cerf since the 1920s and donated in 1983 by his widow, Mrs. Phyllis Cerf Wagner.

Bancroft Awards Dinner. Prizes for distinguished works in American history and diplomacy were awarded at the annual Bancroft dinner, held in the Rotunda of Low Memorial Library on Thursday evening, April 4, with Gordon N. Ray presiding. President Michael I. Sovern announced the winners of the 1985 awards for books published in 1984: Suzanne Lebsock, *The Free Women of Petersburg: Status and Culture in a Southern Town, 1784-1860*, W.W. Norton & Company; and Kenneth Silverman, *The Life and Times of Cotton Mather*, Harper & Row Publishers, Inc. The President presented to the author of each book a \$4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation; Dr. Ray presented citations to the publishers.

Future Meetings. The Fall meeting, to open the exhibition "The House of Books that Marguerite and Louis Cohn Built," will be held on December 5. The reception opening the winter exhibition will be held on March 6, 1986, and the Bancroft Awards dinner is scheduled for April 3, 1986.

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